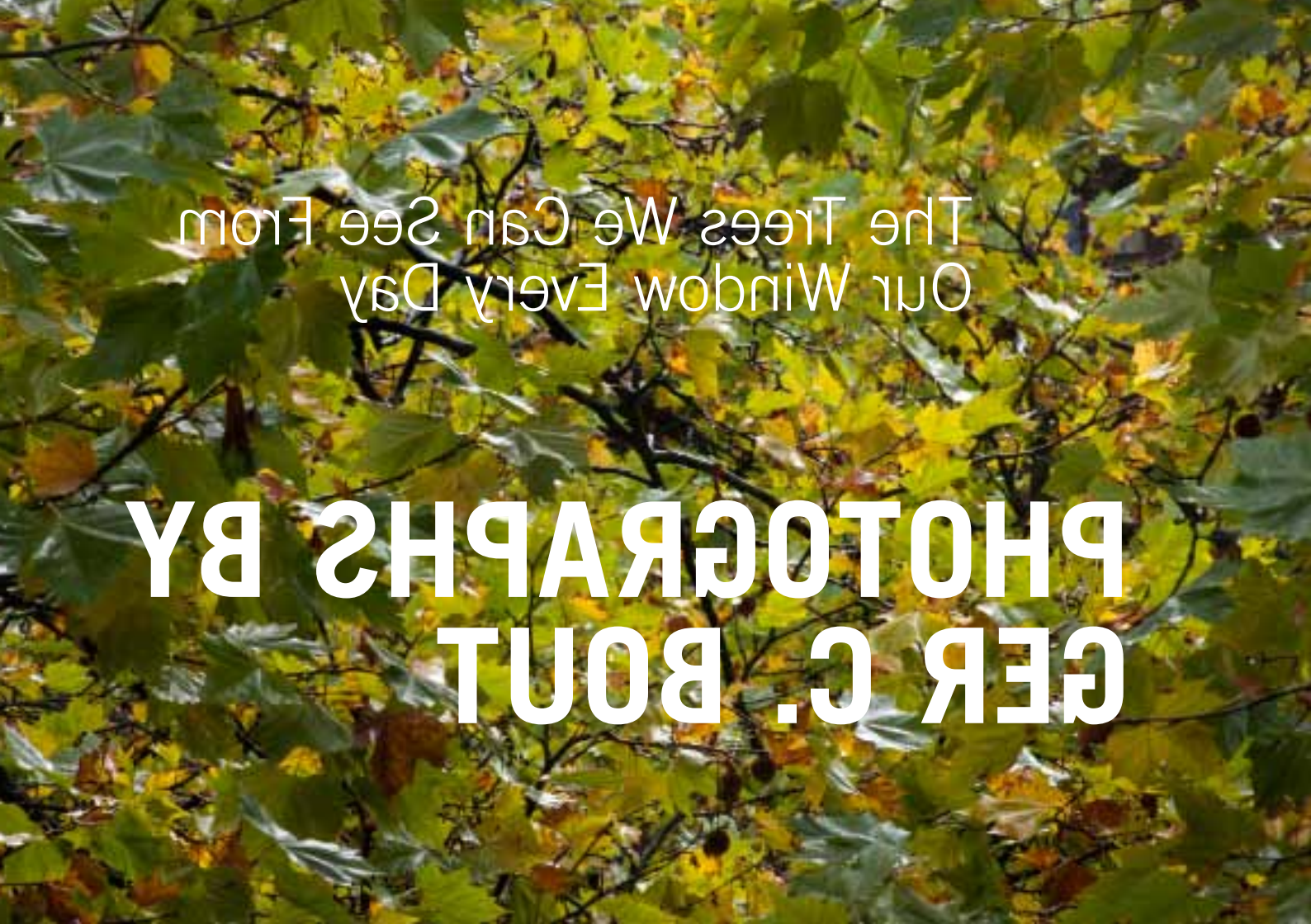


The Trees We Can See From
Our Window Every Day

**PHOTOGRAPHS BY
GER C. BOUT**



Our Window Every Day
The Trees We Can See From

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‘Ger C. Bout trusts his intuition, his gut feeling, that one could never go wrong in pursuing what you believe in, whether other people think it is right or not.’

Roland Groenenboom

A tree is always the same, yet ever-changing.

A tree is always the same, yet ever-changing. The mildness or the whims of the different seasons, the opening of the buds, the density and colours of the leaves, the bareness of the branches, the play of light or its absence... All of this has an influence on how we perceive the tree each season. But, also from day to day, from hour to hour, a frequent glance at the tangle of branches and leaves proves that the roots and the trunk are the only parts of a mature tree that are consistent.

Only these know hardly any or only very slow change, while in the branches the true and rich play of change takes place. Change that makes a tree always the same, always anew. But to be able to perceive this, is the next step. The mechanical eye of the camera is called for help.

For a year, Ger C. Bout took random moments of the day to point his handheld camera at roughly the same part of the tree (which grows in front of his house), and released the shutter. The result -- a series of thousands of pictures -- shows that the view of the tree is constantly subject to change, whether in the short time span of minutes and hours, or in that of days, months and seasons.

From *Lee Friedlander*, Self Portrait,
The Museum of Modern Art New York:

‘The mind-finger presses the release on the silly machine and it stops time and holds what its jaws can encompass and what the light will stain’.

Something ordinary like a tree (which, on the other hand, is seen in folklore as a residence of the gods), offers an ocean of possibilities when it comes down to stimulating anyone's fantasy. Just like the tree provided inspiration for Dutch writer and poet J. J. Slauerhoff when he wrote his poem Maannacht ('Moon Night'), in which ghosts rustle through the branches and leaves.

And when the moonlight has been interchanged with sunlight, Ger C. Bout points his camera at the tree outside the window in his living room, releases the shutter of the camera and captures how the soft rustling of leaves and branches is silenced in this unique image, of this unique moment within the life of this particular tree. That tree in Bout's images, that tree which is ever the same yet always a-changing, offers the viewer a unique journey into shapes, colours and fantasies.

A journey that started with the capturing of the bare reality, continued by the opening up of an endless sea of possibilities in a tangle of branches and patterns of leaves -- for whoever wants to see it. It's not unimaginable, even, that in the silent rustling of branches and leaves, Slauerhoff's restless spirit lies captured. But I'll leave that discovery up to you, the viewer. Raise the mental anchor and accept the journey...

Roland Groenenboom, February 28, 2014



















































The Trees We Can See From Our Window Every Day

A year long I made photographs
from the same branches
from the same trees,
we can see from our window.

I did so
with the same lens
and the same camera.
for a number of times a day,
without any plan.

25 Photographs
of those I made,
are presented here.

These photographs are shown
without any specific order.

I watched the trees
for many years now,
but noticed
that a tree is always the same,
yet ever-changing.

Ger C. Bout, March 2014

About Ger C. Bout

Ger C. Bout studied Urban Planning at the Technical University of Delft in 1975. During his studies he worked a.o. in Linz, Austria, where he met his Finnish wife, Riitta.

Directly after his graduation, he moved to Finland, working for the Department of Architecture at the University of Otaniemi/Helsinki. He also started to design and produce furniture.

A couple of years later, the couple moved to the Netherlands. Bout worked for various Public Housing organisations and as a the director of the Institute For Architecture (IVA) in Utrecht. He continued to design and make furniture.

Bout became more and more interested in art, modern dance, theater and music. He discovered he enjoyed building, but hated architecture.

After frequent trips a.o. to New York and San Francisco, inspired by meetings with interesting artists like a.o. John Cage, Christo, Robert Frank, Robert Irwin and Dennis Oppenheim, his interest went beyond architecture. More and more Bout was able tot get his ideas realized in unconventional public art projects.

In the eighties and early nineties Bout realized installations in several countries and worked with all kinds of artists and disciplines. He learnt he was able to reach many people with his

ideas, complete cities. People who never had anything to do with art became key players in the making of these works, both in concept and sculptural form. He learnt that many were willing to participate in his projects, because of his presentations with which he started each project. He realised that the images he produced with these presentations played an important role in his projects.

Bout decided to concentrate completely on the production of images. He started to experiment with pictures from nearby and with combinations of old fashioned large format camera' s and todays digital camera' s and digital possibilities.

Now for the first time, his images are for sale, in small and exclusive series. Go and get them before they are sold out.

Colophon

The Trees We Can See From Our Window Every Day is presented by the artist in collaboration with *Roland Groenenboom*, *Isha van der Burg* and *Micheline van Neste*.

More information can be found at www.gercbout.com

